

AUTHOR & JOURNALIST

The Inside Facts of Publishing

**Gorham Munson Discloses
The Reasons Why Your MS.
Is Accepted . . . or Rejected**

THE INVISIBLE CHARACTER

LLOYD ERIC REEVE

FROM EDITORS' DESKS TO YOU

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Better Homes & Gardens, Everywoman's,
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FANN MARLOW, by Jane Hardy. E. P. Dutton & Co. 256 pages. \$3.

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SENSE AND ACCENTS: A WORK BOOK FOR POETS, edited by Lucille Jones Streacker. Poet's Study Club. 71 pages. \$1.

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THE WRITER'S HANDBOOK, edited by A. S. Burack. The Writer, Inc. 660 pages. \$5.

An anthology of articles, chiefly by widely read authors and prominent editors, on problems of writing and marketing. Fiction is emphasized, but articles, verse, humor, drama, and other fields are discussed. Many of the contributions have literary distinction as well as practical usefulness to the writer.

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THE WORLD'S BEST SPY STORIES: FACT AND FICTION, edited by Kurt Singer. Wilfred Funk, Inc. 342 pages. \$3.95.

An authority on espionage and also a writer and editor of distinction, Mr. Singer has collected some 20 spy stories, three of them written by him self. The narratives are splendid examples for a writer interested in the technique of the thriller that depends on no tricks.

THE CONCISE USAGE AND ABUSAGE, by Eric Partridge. Philosophical Library. 219 pages. \$3.50.

A thoroughly sensible alphabetical guide to good English—with some delightfully absurd examples of misuse of the language. Mr. Partridge is a British authority, but Cavell Greet has added notes to clarify the book for the American reader.

AUTHOR & JOURNALIST

Contests and Awards

The Vermont Development Commission, Montpelier, Vt., is sponsoring a contest for photographs taken in Vermont. There are four seasonal divisions, August 22-November 30, December 1-March 20, March 21-May 31, June 1-August 20.

In each season there will be a grand prize of \$200, plus prizes \$5-\$100 for black and whites and similar awards for color shots. The total number of prizes each season will be 45.

Entry blanks and rules are available from the commission.

- A&J -

Dramatists Alliance, Box 200 Z, Stanford, Calif., has announced its twentieth annual awards for plays.

The Thomas Wood Stevens Award of \$100 is made for serious drama of 3-5 acts in prose or verse. The Etheridge Award of \$100 is for full-length comedy (farce, high comedy, or satire). The Alden Award of \$50 is open to compact short plays in one act or few scenes, prose or verse.

In addition to the cash awards one or more plays will be presented at Dramatists' Assembly in the summer of 1955. Also recommendation of leading plays is made to acting and publishing groups.

Closing date: February 25, 1955. Entry blanks may be obtained from the alliance.

- A&J -

Contests Previously Announced

Abram Leon Sacher Award, B'nai B'rith Hillel Foundations, 165 W. 46th St., New York 36, for a creative book of Jewish content. Prize, \$1,000 plus selection as a Hillel Library Edition volume. Closing date, February 28, 1955. (*Author & Journalist*, October.)

Atlantic Novel Contest, 8 Arlington St., Boston 16, Mass. Prize, \$5,000. Closing date, January 15, 1955. (*Author & Journalist*, March.)

Dodd, Mead & Company, Inc., 432 Fourth Ave., New York 16, in conjunction with *Boys' Life*, contest for boys' novel. Prize, \$2,000. Closing date, November 15, 1954. (*Author & Journalist*, August.)

J. B. Lippincott Fiction Prize Contest for Young Novelists, East Washington Square, Philadelphia 5, Pa. Prize, \$2,500. Closing date, February 28, 1955. (*Author & Journalist*, September.)

BUSINESS PUBLICATIONS

If you are interested in fact writing, business publications—often referred to as trade journals—offer a real opportunity.

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Seventeenth Summer Literary Competition, Dodd, Mead & Company, Inc., 132 Fourth Ave., New York 16. Prize, \$1,250. Closing date, November 15, 1954. (*Author & Journalist*, September.)

Swallow New Poetry Series Contest, 2679 S. York St., Denver 10, Colo. Prize, publication on royalty contract. Closing date, January 1, 1955. (*Author & Journalist*, September.)

Writers' Service Book Contest, 7 E. 42nd St., New York 17. Prizes, \$1,000 for fiction, \$1,000 for non-fiction. Closing date, December 31, 1954. (*Author & Journalist*, March.)

Writers' Service Song Contest, 7 E. 42nd St., New York 17. Six prizes, \$500-\$50. Closing date, December 31, 1954. (*Author & Journalist*, March.)

Zondervan's Christian Textbook Contest, 847 Ottawa Ave., N.W., Grand Rapids 2, Mich. Three prizes, \$1,500, \$350, \$150. Closing date, September 30, 1955. (*Author & Journalist*, March.)

Zondervan's International Christian Fiction Contest, 847 Ottawa Ave., Grand Rapids 2, Mich. Three prizes, \$4,000, \$750, \$250. Closing date, December 31, 1954. (*Author & Journalist*, March.)

Alaska Writers to Meet

The Anchorage Chapter of the League of Western Writers is sponsoring a writers' conference to be held in Anchorage, Alaska, November 18-20. Subjects will be journalism, the novel, the short story, photography, the magazine article, juvenile stories. There will be contests for short stories, poetry, and articles, restricted to Alaskan writers.

This will be the first such conference held in Alaska. Details are available from Hans Autor, 134 East 10th Ave., Anchorage, Alaska.

COMING IN A&J

Story Structure—August Derleth

Symbolism Will Help Your Story—F. A. Rockwell

The New Look in Westerns—William Hopson

What Has Happened to Editors?—Charles Angoff

The Historical Article—Ralph Friedman

Watch for these and other important features in future issues of **Author & Journalist**.

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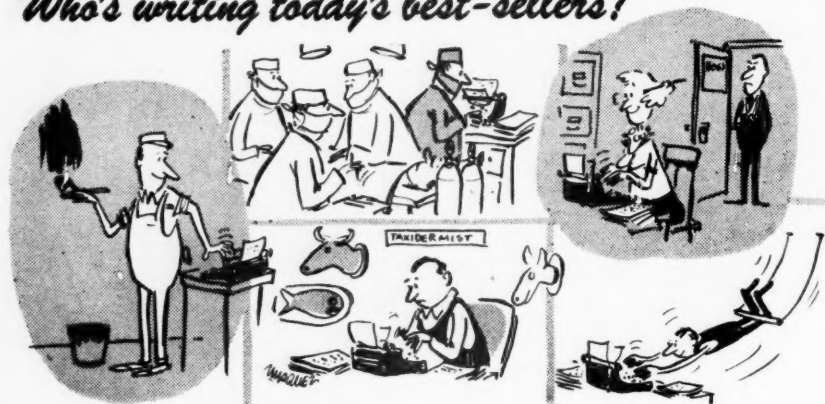


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Who's writing today's best-sellers?



Some months ago—by way of illustrating the fact that successful writers come from all walks of life, and that **you** have as good a chance as anyone even though your background or present occupation may not exactly be glamorous—we devoted this space to listing the original occupations of many of the country's top authors. We mentioned, for example, that William Faulkner had been a house painter, and Fannie Hurst a waitress, and James T. Farrell a filling-station attendant, and Leslie Charteris a bartender, and Vina Delmar a switchboard operator, and Kathleen Norris a bookkeeper, and that Erskine Caldwell had worked in a poolroom.

Most readers, we believe, saw the point, but we also heard from a few dyed-in-the-wool self-doubters—people in the habit of considering their present status in life and thinking, sadly, "Where do I come off thinking about being a writer?" and people whose friends and relatives had kidded them too often with, "Look who wants to be a writer!" These people had one point to make: "Many of the writers on your list hit the big-time **years** ago, when opportunities may have been greater. But what about the man or woman trying to break in **today**?"

Well, we went to the best possible source for our reply—the best-seller list. And here are the past occupations of the ten new writers who've most recently, as we write this, hit the best-seller lists:

Joseph Hayes (author of *THE DESPERATE HOURS*) was an actor. Robert Tallant (*MRS. CANDY STRIKES IT RICH*) was a bank teller. Bruce Catton (*A STILLNESS AT APPOMATTOX*) was a government employee. Ernest K. Gann (*THE HIGH AND MIGHTY*) was a fisherman. Harriette Arnow (*THE DOLLMAKER*) was a waitress. Evan Hunter (*THE BLACKBOARD JUNGLE*) was a lobster salesman. Jay Richard Kennedy (*PRINCE BART*) was an investment broker. James Dugan (*THE GREAT IRON SHIP*) was a marine archeologist. Leon Uris (*BATTLE CRY*) was a radio technician. Norah Loftis (*BLESS THIS HOUSE*) was a farm worker.

So the conclusion in talking about the new crop of writing successes is exactly the same as the point we made in talking about long-established authors some months ago: successful writers come in all shapes and sizes, and from all conceivable walks of life. In fact, successful writers have only three things in common: ability, perseverance, and, in so many cases, agency assistance in getting their stuff right and getting it sold. Maybe we're the agency who can do the trick for **you**.

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The successful fiction writer always keeps in mind

The Invisible Character

By LLOYD ERIC REEVE

IN every story written there is an invisible character. This character becomes active only when the story is being read. As a result I find myself too often ignoring his as yet inactive presence when I'm actually writing the story. I imagine a good many other writers tend to make the same mistake, at least to some degree.

This isn't good for our stories. It decreases the dramatic intensity, weakens the plot, dissipates the emotional effect. In short, this tendency to ignore the unseen character quite often means the difference between an acceptance and a rejection.

Who is this mysterious stranger? Well, he is many different people. He can be a thousand different people, or, even, several million different people, depending upon the circulation of the publication in which the story appears.

He is simply the reader.

He is the composite personality of the countless readers which every story eventually accumulates.

By way of example I recall an evening spent recently at *Dial M For Murder*, a Hitchcock film. The husband, who is also the principal character, is portrayed with typical Hitchcockian diablerie. He hires an assassin to garrote his pretty young wife, and then, when the assassin is killed instead, manipulates evidence so that the wife herself is actually accused of murdering the very assassin

hired to kill her, is convicted, and sentenced to be hanged.

Not a very lovable character, and during this period the audience was virtually hissing every time his face appeared on the screen. But as the ending approached, along with retribution, as in all good movies, a curious tension of concern for this Machiavellian personality seemed gradually to pervade the theatre. Finally, at the moment of climax, we saw him about to step unwittingly through a door into the arms of the police.

And just then the woman in front of me—she couldn't have been much older than the condemned young wife on the screen—emitted a quick gasp of alarm.

"Look out!" she cried. "Look out!"

Instinctively she had warned this appalling creature, whom she had just watch conspire with such consummate cunning to bring his own wife to the gallows!

Very much the same thing happened at *The Rope*. Only this time it was my wife. She's a writer herself and fairly blasé about these things. But nevertheless, when the two likable lads stuffed the body of their friend—they'd just strangled him for a thrill—into a large chest, on which they later served dinner for his other friends and fiancée, and inadvertently left an end of the rope with which they had murdered him hanging outside, I got the shock of my life. For suddenly I heard my wife—that sweet, gentle person—hiss urgently:

"The rope, you fool! Tuck it in!"

At that moment she was a willing accomplice to as dastardly a murder as was ever conceived.

Or at least part of her was. Because she told me later that her involuntary warning was followed almost instantly by the startled thought, "What am I saying?"

What had happened of course was simply a mildly schizophrenic experience common to anyone who has ever watched a play or read a story. For the time being she had become two people, her normal self and the quite different character in the play, one of these thousands—often millions

A distinguished writer of fiction, Lloyd Eric Reeve is an equally distinguished teacher. He has contributed short stories to Collier's, the American, and nearly 100 other magazines. He has also done more than 1,000 radio commentaries, newscasts, and dramatized features. His students in the University of California have published in practically all magazines from the Atlantic to the pulps and have authored 25 published books, mostly novels. His wife, Alice Means Reeve, is likewise a noted writer of short stories.

—of invisible characters taking part in every play or story ever written, the composite audience or readership personality.

Most of us will grant that a story must be made to happen. We don't tell about it. We make it happen.

Well, to whom does it happen?

Obviously to the reader. To whom else *could* it happen?

IT happens to us—the characters. For that is what we become by the act of reading, the characters themselves. We are magically transported out of our everyday world into the limitless illusion of theirs.

We can escape this identification in reading no more than we can evade the unconscious reflex of breathing.

Recall for example stories which you have read. It's doubtful that you can remember ten consecutive words in one read only in the past hour, and yet you can recall in vivid detail many read years ago. Note *how* you recall them. Not as sentences, phrases, or even words, but rather as actual happenings long ago seen, felt, experienced with characters who are often more real than the flesh-and-blood people with whom you daily associate.

Ebenezer Scrooge? George Babbitt? Snow White? Hamlet? Uncle Tom? Sir Lancelot? Charley McCarthy? Salome? Little Bo Peep?

Often a face will catch our interest, on the street, at a party, when riding in bus or train—and we wonder?

"Who is that person? I *know* I've seen him somewhere."

And very possibly we have, but not always in the way we think, but rather from somewhere in the fathomless galaxies of printed and theatrical illusion.

Or a haunting fragrance, a pungency, some poignant sound, a subtle patterning of light and shadow and color—and again we are swept by nostalgic waves of half remembering, of far vistas and strange adventures. We may even wonder for an instant, half seriously, if perhaps there really isn't something to reincarnation after all!

On the magic carpet of illusion we have become Everyman and Everywoman. As we adventure vicariously through space and time we glimpse eternity.

But if a story happens to its reader, if his reaction to it is this vicarious experiencing, then certainly he participates in it, and in a more multiple sense than any one of the characters.

This is because the reader is identified in, and emotionally reacts with, not just the point-of-view character, but to some degree with all the other characters in the story whose experience the viewpoint character is observing and sharing. In effect it is a double identification, reader identifying in the viewpoint character who in turn, and by the same psychology, identifies in all the other characters, and carries the reader experiencing with him.

Thus reader participation in any plot is greater than that of any one of the characters.

But even this multiple participation is further complicated by the reaction of each individual reader to the characters and plot in relation to his own special and unique personality.

In other words, no single reader reacts identically with a story character in a given situation, simply because he is never exactly the same kind of person as the character; and, for the same reason, no *two* readers react identically to any given situation. This means simply that the emotional reaction of any two people, whether reader or character, will always vary slightly according to each individual's moral or social attitudes, but that the mass contemporary attitude will always tend to dominate in reader reaction.

Let's grant, then, that the reader always participates in the happening of a story. And let us further acknowledge that this participation is of necessity more complex psychologically than that of any one of the orthodox characters. Admitting this, it then seems only reasonable to assume that it is to the advantage of the author, not to say imperative, to *plot* the character role of the *reader* just as conscientiously as that of any other participating character.

We have now, by this recognition of plot participation on the part of the reader, added a fourth basic conflict to the classic trio of man against man, man against nature, and man against himself. And that is the conflict between reader and the story characters. Actually every writer employs this conflict in any story, has to if he is to have a story, but not always is it done consciously. Once the writer is aware of its existence this significant conflict, often the most suspensive of all, can always be intensified, generally resulting in a much more positive and dramatic story.

By way of demonstration consider the triangle love story in its most simple form. This story always depends for its suspense and final emotional satisfaction on a reader-character conflict, and that conflict is always activated by a quite simple opposition in characterization.

One man and two women, or vice versa, are involved. The variations in development are infinite, but basically—assuming for illustration the one-man-two-women abstraction—the hero is always attracted first to one woman, and then, in the end, turns to the other. The emotional suspense and final reader satisfaction are quite dependent in this story on three rather absolute factors: that the reader *like* the man and second woman, to whom he finally turns, but *dislike* the first woman to whom he is initially attracted. This means that the man and second woman must be sympathetically characterized, but that the first woman be *unsympathetically* characterized.

THE result of this simple opposition in characterization is always a validly emotional reader-character conflict. The reader is annoyed with this likable man for seemingly succumbing to a woman unworthy of him, and for being blind to the legitimate appeal of the second one, yet in the end is emotionally satisfied when he finally does turn to this second one, comes at last to his senses; and this solution becomes dramatic, which is to say unexpected, not obvious, simply because the reader has been made suspensively to want the hero to accept the second woman, the heroine, while *he* seems increasingly attracted to the first one. Thus the reader is made to want emotionally something which until the very end has been made to seem unobtainable.

To appreciate fully such activation of reader-character conflict, we must again recognize, as previously noted, that reader identity in a story character is always a dual identity. As readers, we become the character—but we also remain ourselves. Vicariously we do everything the character does, feel and experience as he does, but at the same time react to that experience, not exactly as the character, but in relation to our own special personality. Hence we often rebel against the vicarious experience forced upon us by our identity in a story character, which is to say that an inner conflict is activated in the reader himself. He writhes and struggles as helplessly as the fly caught in the spider's inexorable web.

For example, in the love story abstraction just considered, the reader is forced by his identity in the hero to make love to a woman by whom he is personally repelled, and at the same time to ignore the heroine made attractive to him by the author's characterization.

A more positive illustration can be found in the murder story told from the murderer's point of view. Here, through his identity with the murderer, the reader actually commits murder vicariously, may even experience the murderer's sensations of lust or exaltation, but at the same time his own personality leaves him aghast and horrified at what he is doing. The inner conflict is much the same as any precipitated by a compulsive act against one's own nature and will.

In such a case we generate a reader conflict with both the story character and with *himself*—which explains why my wife, and the woman sitting in front of me at *Dial M For Murder*—neither of whom I imagine is ordinarily inclined to murder—still cried out an instinctive warning to trapped monsters. It explains, too, why it was thought necessary during the war to ban a film in which a Nazi saboteur's agonizing flight aroused so much identification sympathy in audiences that the film's original propaganda purpose subtly reversed itself.

CONTINUING with the basic murder situation or any criminal equivalent, let's consider the

Say an innocent man has been wrongly accused infinite plot variations which can be opened up by this conscious consideration of identification psychology.

Say an innocent man has been wrongly accused of murder. He is sympathetically characterized by the writer. The reader is made to like him. The character's struggle is against an ironic fate, to achieve exoneration, to escape punishment or retribution for a crime of which he is innocent. Because he is sympathetically depicted, his and the reader's struggle and emotional needs are virtually identical throughout, as is the emotional satisfaction if in the end exoneration is finally obtained.

But now suppose we make this man actually guilty of the murder, and characterize him unsympathetically, as a despicable person. The character's emotional quest remains the same, not to be caught, to escape punishment. But the reader reaction has now become more complex, in his identity with the murderer still fearing capture vicariously, but at the same time wanting the murderer to be captured, through the assertion of

natural reader social conscience. Here again is reader inner-conflict, suspensive because it induces opposed desires, to escape and at the same time to be caught, and yet is ultimately resolved simply by verifying the instinctive reader belief that justice must be done.

Now let's complicate this same basic situation even further, to increase the opposition of impulses, within the character, between character and reader, and within the reader.

THIS time the man accused of murder is again innocent. But he knows that his father, for a morally justifiable reason, is guilty, actually committed the murder. The story character, the son, still seeks exoneration, but he can achieve this only by revealing his father's guilt, and he wants to protect his father. If he exonerates himself, he betrays his father. But if he protects the father, he betrays himself. This is authentic inner conflict, a dilemma with its two opposed horns, because attainment of either emotional goal automatically denies attainment of the other. In short, no matter what the character does, he still loses something.

A solution emotionally satisfying to the reader is obtained by varying slightly the reader inner-conflict, which in this case is vicariously much the same as the character's. This means that the reader wants the son exonerated, but *not* by betraying his father, and will be emotionally satisfied if in the end some act of self-sacrifice by the father, which the reader can *admire*, such as confession or even suicide, exonerates the sympathetically depicted son.

Unlike the son, the reader is not primarily concerned with what happens to the father, but only with the son *not* betraying the father. Hence he is emotionally satisfied when exoneration is obtained solely by the father's self-sacrifice and/or self-betrayal.

The same basic situation could be complicated still further by making the father morally guilty, not justified in committing the murder.

In this case the accused son would still seek exoneration, would through his sense of filial duty still not want to betray the father, but in addition, now, would be confused by his instinctive recognition of the threat unapprehended murder poses to civilized society. He would feel duty-bound both to betray his father *and* to protect him, again a valid dilemma. The variation with reader reaction in this case would simply be dominance of the filial sense in the son, but of the *social* sense in the reader.

And again final reader satisfaction could be obtained just so long as the son didn't actually betray the father, and exoneration was obtained through either a change-of-character self-sacrifice on the father's part, or his ironically unintentional self-betrayal—if in either case the father's action was a result of the son's *refusal* to betray him. This latter, of course, would be essential in order not to violate the principle that a hero should always solve his own problem in a manifestation of character. It is to be noted that these suggested solutions concur with that concept in each case, that final exoneration would be motivated, one way or another, only by the effect on the father of the son's loyalty, his [Continued on Page 18]

Why Your MS. Is Accepted—or Rejected

By GORHAM MUNSON

THE other day a teacher of writing asked me, "What is wrong with most manuscripts that come into a book publisher's office?"

A sweeping question like that gets a sweeping answer. "They won't sell enough to break even."

"But don't you commercial publishers decline quite a few well-written books because you're afraid to take a gamble?"

"Sir," I replied, "we get a lot of stuff that is unpublishable by any standard. We get some stuff that is publishable but unsalable. There's a difference, you know. A book may be well written and up to snuff in organization and authority. It's publishable all right but there just is no discernible demand for it beyond a few hundred people. It's not salable. Then there's the stuff that is both publishable and salable but should be sent to some other house. For instance, my firm doesn't publish juveniles and we don't publish college texts—but we've received good examples of these kinds of books. Finally, there's the publishable, salable stuff we accept, and do we sometimes make mistakes about that?"

The teacher pressed for a statistical breakdown . . .

I am in my fourth year as the editor of a small-list publishing house. We would like to publish about 20 books a year but each year we wind up with only a dozen or so titles. Why can't we find seven or eight more books that strike us as "good books," meaning books of intrinsic merit with interesting profit-making possibilities?

We entice into our office or have submitted to us about 250 manuscripts a year. We accept, say, 12 of these. However, our rate of acceptance is a bit under 4 per cent—because each year one or two of the books we publish originates as a "project book" which we think up and then commission a writer to do. Still, in round figures we accept one out of every 25 manuscripts offered us. That's a high rate that I'd better quickly explain.

A few years ago I was editor of a medium-sized house which received about 1,800 manuscripts annually and published about 20 titles a year. The rate of acceptance there, you see, was slightly

better than 1 per cent. But the average merit of the manuscripts submitted to this well-known house was much lower than the average merit of the 250 manuscripts aimed annually at my firm. My present house is not the big target for unsolicited manuscripts and for agented work as was my former house. We are spared the receiving of about 1,500 manuscripts we couldn't use that are currently directed at the better-known house. Thus it is that the 250 we do get are of higher average quality and thus our rate of acceptance rises.

My firm is in a happy-unhappy situation. Happy because we don't have to expend—I was going to say "waste"—a lot of "overhead" on 1,500 poor manuscripts. Unhappy because we ought to receive about twice as many manuscripts as we do. If the average quality did not very much sink, we could get our 20 good books a year out of 500 submitted manuscripts—an acceptance rate of 4 per cent which, as said, is comparatively higher.

I have drawn a picture of a "manuscript-hungry" house—a picture that is true of a number of small houses. But although a number of us are hungry, none of us is going to wolf down manuscripts. You will find that we are pretty discriminating.

Here are two reasons not often publicly mentioned for declining manuscripts.

1. The manuscript is a "borderline case." One could talk oneself into taking it. I have several times talked myself into accepting manuscripts that were not clearly rejectable any more than they were clearly acceptable; each time I have regretted the decision to accept. From such experiences, I have drawn a firm rule for myself; if you have any doubt whatever about the acceptability of a manuscript, *don't take it*. You may be 90 per cent convinced that the submitted book would make your list but pay heed to the 10 per cent of your judgment that isn't convinced. The author of a "borderline" book should keep on submitting until he finds an editor to whom his work is not "borderline" but clearly in the acceptance area.

2. Some key people in the publishing house have disbelief in the manuscript. Yes, we editors have to reckon with the opinions of the general manager, the sales manager, the promotion director, and other key members.

In theory, we can force a decision our way, but in practice is this wise? The success of a book comes from coordinated effort. The manuscript may have an excellent potential of reader interest but that is not enough. To achieve a good sales result, the publicity director must do his part, the salesman must go out with belief in the sales potential, the advertising must click, the general manager must believe in the book enough to inspire a "drive" throughout the house to promote and sell it—there must, in short, be a chain-reaction of enthusiasm for the book that will communicate belief and enthusiasm to the book stores.

Gorham Munson is editor of *Hermitage House*, publishers of the *Professional Writers Library* which includes two titles by Mr. Munson: an anthology, *Best Advice on How to Write*, and a manual, *The Writer's Workshop Companion*. Previously, Mr. Munson was editor of the trade department, Prentice-Hall, and brought about a great expansion of this department. In his long career he has had editorial connections with Robert M. McBride Co., Greystone Press, T. Y. Crowell, and Doubleday, Doran. Since 1931 he has given a course in *Professional Writing at the New School for Social Research*, New York.

Thus, we editors are not as free as we may appear; we need and must obtain the cooperation of others. Sometimes, therefore, we turn down manuscripts that we like but cannot get the house as a whole to like. Putting over a book is somewhat like working a combination lock. All the tumblers must fall into place. If one cannot get the right combination for promoting and selling a manuscript, it's better to let it go. Better for the author, too, for he may find another house that will be wholehearted about his book.

Do book editors read every word of a manuscript? If they are senior editors—no. If they are junior editors—probably yes, for they are probably required to turn into the senior editor thorough and painstaking reports. Upon junior editors rests a heavy negative responsibility. It is their duty not to let anything good escape spotting by them. They are instructed to give the author the benefit of any doubt they may have and to recommend "further consideration" for any manuscript that seems to them to have a chance.

The senior editor, however, has the positive responsibility of acceptance. He is better paid than the junior editor and therefore is anxious to spend less "overhead" on rejections—although he may spend much time on acceptances.

How then do I, for instance, seek to economize time (that is, "overhead") in reading manuscripts recommended for "further consideration"?

I bear down very hard on the first 30 or 40 pages. In these the writer either establishes his "authority" with the reader—that is, shows that he knows his business; or earns the mistrust of the reader—that is, shows the unsureness of the amateur. Many an engagement with an editor is lost by the author because of unskilled writing in the first 40 pages.

Suppose, however, that the author's early chapters make a favorable impression. I then find myself reading on in hope that I have "found something." The issue remains in doubt for some time and then, snap, it's settled against the author on page 159 or 187 or 276 or even later. I am always surprised when this happens. A few pages earlier and I was undecided. Then all at once I am sure that this manuscript is "not for us." I have been mentally weighing it and at last I am able to read the scales: it hasn't enough substance, it doesn't weigh enough to stand the competition of book against book in the marketplace.

The junior editor reads a manuscript completely but the senior editor may reject the same manuscript on a partial reading. The manuscripts he accepts, the senior editor reads completely, of course.

What do we editors ask of a novel submitted to us? I say "we" because I think that my minimum requirements are common to all editors. First, we ask that the page we are reading should be interesting and should make us want to turn to the next page. The teachers of fiction call this "immediate interest." If there are many pages on which the dialogue lacks life or nothing much seems to happen either in physical or mental terms—if, in short, there are many flat, uninteresting pages—back goes that manuscript.

Next, we require that the novel have "outcome interest," as the teachers also say. Page by page it may have "immediate interest," but if the novel

doesn't build up an overriding kind of interest—what's the upshot going to be?—then these immediately interesting pages begin to pall and do not seem worth the trouble of reacting to them. We must be made to wonder how the story will finally turn out—or back goes the manuscript.

Thirdly, we must be made to care about the characters. In the early days of the science-fiction upsurge there were "gadget stories" in which immediate interest was high and there was some outcome interest, yet these novels were hard to finish. The reason was simple: they didn't have characters you could care about. You had no anxiety about the fate of any of the cardboard people operating the plentiful gadgets of the story. The novel that falls down in character creation goes back.

THERE are two more minimum requirements.

The story and the characters must transmit emotion to the editor (reader). If he is interested in story and characters and yet doesn't feel much of anything, he will decide that the work is slight or cold or not vital—and it will be sent back by express collect. The business of fiction is to move the reader, to extract emotion from him, to make him laugh and cry and sympathize and enjoy and wonder. In fact, a novel may have many faults but they will be condoned if it has great "vitality"—the capacity to stir the reader out of his psychological grooves.

Finally, the commercial editor requires some breadth of appeal in the novel. The precious novel of very restricted appeal may be recognized as having considerable literary merit but back it goes. On this matter, see a later reflection on an editor's personal taste and his merchandise taste.

What about minimum requirements for non-fiction manuscripts? An editor looks at the subject first and tries to estimate its "potential of reader-interest"; in simple English, he tries to weigh the subject's appeal to a sizable audience. Subject and the writer's knowledge of it are, I would say, the primary factors in judging non-fiction.

We book editors frequently receive what I call the "warmed-over Ph.D. dissertation" and just as frequently we decline it. In this instance the writer certainly knows his subject but the trouble is with the subject which lies on a byway of scholarship. Very few people are interested in, let us say, the study of an obscure contemporary of Poe who may have had some slight influence on Poe's fiction. A paragraph on this forgotten writer might be interesting but 128 pages about him!! There is another thing wrong with the Ph.D. dissertation: it has low readability. It was originally written for a captive writer, the supervising professor, and it was designed to show off to that poor devil the writer's thorough knowledge of the subject. Hence, those multitudinous footnotes. It was not originally written to be read swiftly and easily by the free, uninhibited general reader.

Suppose, however, that we have a subject that is of perennial interest—like keeping tropical fish or playing baseball or cookery or job-finding. Or suppose we have a subject that is part of a trend—like the growing interest in Asia or the revival of interest in the literary 1920's. What do we editors do then? We are apt to do a little "market research." We ask our friends in the "trade"—that is, booksellers—how they would guess such a book

would do; we ask our salesmen if they think they can sell it; we gather what statistics we can find about the audience, actual and potential, and about the sales of previously published similar books.

We also go into the promotion question. What we are looking for is a "big new angle" in the exposition of the subject which we make a hullabaloo about or a "big new angle" in the authorship which we can promote or preferably "big new angles" in both subject and author.

For example, when my firm accepted Joseph Granville's *Everybody's Guide to Stamp Investment*, we did so because of the new angle on stamp collecting Granville had found. He had a simple plan for buying U.S. commemorative stamps as an investment that could be tailored to any purse—and we knew that we could successfully promote this new angle.

When, however, my firm accepted S. Hurok's memoir of the dance world, we knew that the big angle was in the author—in his uniqueness as an impresario—rather than in his portraits of Pavlova, Duncan, Massine, and other great dancers. So we entitled the book *S. Hurok Presents*.

An example of a best-selling book in which there was a big angle in the subject and a big angle in the author to exploit was Mortimer Adler's *How to Read a Book*, and Simon and Schuster did a beautiful double-barrelled promotion job.

To recap on non-fiction book manuscripts: (1) the subject must be on the beam of current public interest; (2) it's preferable that the writer have something fresh to say about the subject; (3) it helps a lot if the writer has a "name" in some field or other that can be exploited. The writer—if he has a "name" or if he has something new to say that is important—need not be skilled; collab-

orators, ghosts, editors can whip his material into highly readable form.

From these casual notes it should be plain that an editor has two kinds of taste: his personal taste on what he personally likes and is interested in, and his merchandise taste based on his experience and hunches about what will sell. It's a happy day for him when he finds a manuscript that pleases his personal taste and satisfies his merchandise sense. Usually, however, his merchandise sense is dominant, and when he writes an author that while he liked certain things about the submitted work, he nevertheless is declining it because he fears that "it will not achieve a sale that would be satisfactory either to you or the publisher," he is being quite candid—for all the politeness of his note.

What's wrong with most manuscripts that come into a book publisher's office? Some are just plain bad and unpublishable. Some are sent to a publisher who isn't in the market for that kind of manuscript. Some are nearly good enough but a miss is as good as a mile. Some divide a publishing staff instead of uniting it in the opinion that they should be accepted. Some might be taken in a good year for fiction but are submitted at a time like the present when hard-cover fiction is selling poorly and publishers are more cautious than usual. Some are excellent books but the sales outlook is dim. Some are good books but the sales picture is, well, unexciting. Sales—that's the rub!

A score of other reasons might be added for turning down manuscripts. Including—yes, definitely including—errors in the editor's judgment of a manuscript and forecast of how it will sell. God, Samuel Butler wisely said, did not intend that a publisher should know how well a book would sell.

Dating in Your Story

By ALAN SWALLOW

MANY beginning writers—and some experienced ones, too—ask, "Where do I get ideas for complete stories? All I can think of is anecdotes which don't seem to develop into full stories."

When the writer has exhausted every other source, I have one proposal which seems foolproof.

The general semanticists have a term they call "dating." This isn't boy-girl dating! It is a suggestion that to keep our thinking straight we ought to look at matters in relation to time—the constants and the variables in a person, a situation, a thing, over a period of time. And since the fiction writer is concerned with change and also permanence in time, the term can be very useful to him.

Take a situation or a person and place with two differing dates. For example, think of John Doe—1951 and John Doe—1954. In most respects, this John Doe is the same person at both times. Yet in some respect the person is different. And it is that difference, that change, that provides a story idea.

Let's suppose, for the moment, that John Doe in 1951 was supposed so badly in his work that he was about to lose his job. Then let's suppose that

in 1954 he is doing his work extremely well, as evidenced by a nice promotion and raise in salary.

Now sometime in those three years a significant change came for John Doe. We search those three years, and we find the two or three or half a dozen connected incidents which brought about this change. Those incidents will form the basis for a story of success or character development.

Perhaps we discover that on June 30, 1952, the boss called John Doe into his office and told him that John was to be fired from his job within two weeks if he had not improved his work, but that 30 days later the boss paid John the first compliment upon his work and we know that John is finally headed in the right direction. So we have narrowed the time more closely to the essential moments and perhaps have even a beginning and ending scene for our story. We are ready to develop the scenes in between in which John met and successfully conquered his problem.

When you are stopped with no story ideas, take a pencil and try a little "dating." It will probably help you think of changes which will provide the basis for a good story.

Fact Articles Need Conflict, Too

By FRANK W. BALL

THIS is an interesting story of achievement, but where's your conflict?" the editor of a large farm magazine wrote me in rejecting an article.

Conflict? In a fact article? Well, I hadn't given that angle much thought; at least, not enough.

In fiction you can invent conflict. But not in fact. It must be there. "It's just another winner story," a second magazine wrote me about the same article.

In most fact stories you can find a certain number of difficulties that have been overcome. But whether there are enough or not is another question. "Winner stories" in themselves are just difficult sellers. I found that out the hard way. But winners who have come from behind over a rutted, cobblestone road to win are welcome in an editor's office.

The Smith girl had an admirable record—valedictorian of her high school graduating class, winner of a dozen school awards, as many more 4-H honors, and active in all other community activities. I was asked to write an article about her. I didn't. I had learned the hard way that she didn't have a story that rated publication.

She was born across a hard-surfaced road from a grade school. Her parents were brilliant, and so was she. Finances were the least of the problems in the Smith home. Her mother drove her to junior high school and high school in one of the two cars. A fine college awaited some four miles away. If this young lady had failed to be a winner, then it would have been news.

There are several thousand high school and college valedictorians in the United States every year. There are from 1,500 to 2,000 state 4-H award winners every year. Every one of the 3,000 counties has at least one outstanding athlete. The question is, how did they get that way?

In 1929, members of the county court of our county lamented the fact that they had allotted a few hundred dollars for 4-H advancement. The lack of interest in rural areas made the court think the money could have been spent better on roads.

The following year, a young school teacher of our town organized a 4-H club in a rural district. She had no encouragement from social leaders, school authorities, county officials, and about as little from parents of members. But she stayed with her post for the next 24 years.

The results of her work are marvelous. Our county has the best county 4-H building in the state, one of the best 4-H organizations in the state, and scores of the best people of our county have followed in the footsteps of this dean of 4-H leaders to help her make our county 4-H conscious. I have told the heroic struggle of this

dauntless woman in farm and religious magazines. Magazines not using this type of material, such as *McCall's*, have complimented me on the article. Conflict does it.

There are a group of trailers in our town following a pipeline job. There are over 2,000,000 people living in trailers in the United States. There is nothing unusual and little trial in trailer life ordinarily. But I found a family that through wartime encountered separation, debt, flood, and the dangers of laying a 30-inch pipeline through rock-ribbed mountains. I wrote their story. I had conflict. It landed.

Thirty-five miles upriver from me lives a girl who made the highest record in food preparation in the 4-H movement in 1952. So what? She repeated in 1953. Again, so what—not nearly so loud. When she was selected by the freshman class of her college as the candidate for Homecoming Queen, I decided to see whether or not there was any conflict. There was. And how!

Her mother died when she was 13. She had been housekeeper for her father and four brothers; a mother to the smaller lads, the youngest but two years old; and general manager of the family budget. She had taken the youngest brother to school with her until he was old enough to "go to school." She had burned the midnight oil many times in order to graduate as salutatorian of her high school class. Despite the terrific obstacles that threatened to down her, she rode the crest of achievement across the years, and is still aboard.

The *Progressive Farmer* grabbed her story the first time out.

Earlier I wrote the story of another winner with a record equally good. She was born of affluent parents within 50 yards of a school and church, three miles from a junior high school and a high school, and six miles from a college. She had free school bus service through high school over a hard road that ran by her front door.

I still have the story among my souvenirs.

Eight miles on either side of my home is a hospital with a romantic history. I wrote the story of each, but only one sold. The one I failed to sell exemplified the theory of collective medicine. It has been a thumping success with the financial backing of a railroad and its 32,000 employees.

The hospital whose story I sold is for crippled children. It has had a terrific financial and legal battle to exist, with little backing other than public opinion. Yet its services in healing patients have been a miraculous achievement despite the obstacles met and conquered as they came.

If you want to sell a fact article, you had better locate conflict somewhere just as you would do in fiction.

From Editors' Desks to You

The Needs of Everywoman's

THE Woman's Guide to Better Living is the descriptive subtitle of *Everywoman's Magazine*, 16 E. 40th St., New York 16, which distributes nearly two million copies monthly through supermarkets. It buys considerable material from freelance writers. Payment is on acceptance.

These are the present needs of *Everywoman's* as stated by its editors:

Quality fiction is wanted in lengths from 2,500 to 5,000 words, which tells an interesting story about people who seem real and natural to the reader. Stories centering around family life particularly desired. Elsie Christie, Fiction Editor.

Articles include help for the homemaker in her daily living, personal experience with a family slant, and humorous pieces. Lengths may be 1,500-3,000 words. The editors are always glad to look at outlines for non-fiction. Mrs. Betty Shafran, Article Editor.

Unusual "make-it-yourself" features are also wanted. As a guide for the homemaker in her daily living, these features should be practical, educational, and simple to make. Dorothea Zack Hanle, Homemaking Editor.

For the humorous feature "That Man Is Here" the need is for pieces about their households by men; 700-1,000 words. For the feature "Everywoman's Woman" warm, human sketches about women (no men) whose character and personality have influenced those around them; length should run 2,500-3,000 words.

Also we would like picture stories with themes that lend themselves to photographic illustration and a minimum of text. Send ideas or outlines to Mrs. Betty Shafran, Article Editor.

- A&J -

Tennessee Grocer can use a good news-feature-picture correspondent at Nashville and Knoxville, Tenn., and will pay a monthly retainer if the proper writer is found. Payment in keeping with the quality of material furnished. Address the managing editor, John Campbell, P.O. Drawer 1566, Chattanooga 1, Tenn.

- A&J -

Writers with technical knowledge of military, naval, or maritime affairs or national defense may find a market for material at the U. S. Naval Institute, Annapolis, Md. Photographic illustrations should be included where possible.

Managing editor is Commander Roy de S. Horn, U.S.N., (Ret.) Payment for material is 3c-6c a word on acceptance.

-- A&J --

Children's Activities, 1111 S. Wabash Ave., Chicago 5, is seeking good one-act plays to 1,400 words simple enough for children around the age of 8 to produce themselves.

Also this magazine is looking for a serial about a happy American family. It may embody humor or adventure. Each episode should contain around 1,400 words.

Payment is on publication, usually at 2c a word up. Lillian Davidson is editor.

The *Ave Maria* "is on a buying spree for manuscripts," announces its new editor, the Rev. John Reedy, C.S.C.

A special need is strongly plotted fiction 2000-3000 words of interest to Catholic families. Home or parish situations are good themes.

A variety of articles 1,000-3,000 words is wanted—biographical, seasonal, timely, topical, etc. Writers should envision a readership averaging no more than high school education.

The magazine is likewise interested in children's fiction for ages 6-12—1,500-2,000 words.

Father Reedy emphasizes that everything submitted will receive close attention. The regular rate is 1½c a word, but more will be paid for material better than average. Address the magazine at Notre Dame, Ind.

- A&J -

Mercury Publications, 471 Park Ave., New York 22, is planning to change one of its mystery books reprint series to a magazine format, as yet untitled.

The lead piece will be an original full-length mystery, somewhat abridged. The rest of the magazine will be devoted to short true crime material, possibly book reviews, fillers, cartoons, etc. The managing editor, Robert P. Mills, would be glad to see short true crime material, original or reprint, predominantly literary in approach; also possible filler columns and the like.

Payment will be on acceptance at rates "not very high, but not the lowest either."

- A&J -

Section Eight, edited by Francesco Bivona at 12 Belvidere St., Brooklyn 6, N. Y., is interested in short "romantic, spiritual, or intellectual poems." No payment is made but prizes are offered.

- A&J -

The *American Legion Magazine* is now located at 720 Fifth Ave., New York 19. It continues to be in the market for anecdotes and light verse. It also is hospitable to queries about articles. No fiction is currently sought.

- A&J -

The new address of the *New Orleans Poetry Journal* is Box 12038, New Orleans 24, La. The first issue of this magazine is soon to appear.

A WEEK FOR CATS

Writers generally love cats. One could fill pages with a list of authors who have written about their favorite pets.

National Cat Week, November 7-13, offers a special occasion for writers to get something about cats into their local newspapers, which are read more carefully than almost any other publications.

Throughout the year one can work in the interests of cats through the American Feline Society, Inc., 41 Union Square West, New York 3. Under direction of Robert S. Kendell this society has developed a wide interest in cats.

Writing for *Better Homes & Gardens*

ESENTIALLY a neighborly exchange over the back fence—this is the editorial policy of *Better Homes & Gardens* as described by its editor, Hugh Curtis.

Largest of the home service magazines, *Better Homes & Gardens*, Des Moines 3, Iowa, offers numerous opportunities for the writer who can supply appropriate material. It welcomes ideas and manuscripts within its field and pays excellent rates.

Mr. Curtis has supplied *Author & Journalist* with a detailed analysis of his publication and its needs. Mr. Curtis writes:

First, we should consider *project reporting* from the field. We are very happy to have letters from writers and subscribers who think that a particular home, interior decorating project, and/or garden merits editorial mention. These are best handled by letters of description plus box-camera snapshots of interior and exterior plus floor plans where necessary. If the project is thought satisfactory, the writer is always recompensed, although not usually as byline author of the resulting article. (Either a territory scout or a home-office editor usually visits such a project, arranges for professional photography, and does the actual editorial presentation.)

Second, the Building Department, the Home Furnishing Department, and the Garden Department also are in line for *how-to* articles on a wide variety scale which is so general as not to tie down to a specific, homeowner project report. I have in mind here exterior painting for Building, making curtains for Home Furnishings, fall yard care for Gardening. Here we report how homeowners in general may handle the operation in the light of the newest and improved techniques. Such material is generally by-lined by the submitting author and paid for at regular rates.

Third, the three departments mentioned above use many *short-cut items* such as those found in our column *How-to for the Homemaker*. We use dozens of these timesavers every month and the generating homeowners send them in to us in the form of sample sketches and snapshots backed by a few hundred words of descriptive copy. Thus authorship in the true sense of the word isn't a factor; inventiveness is.

The three departments mentioned are three of the five major departments in *Better Homes & Gardens*. Another major is the Foods and Equipment Department which presents mostly staff-written copy. Reader recipes are solicited and tested and rewarded. Occasionally the department uses freelance material on homemaking shortcuts of article importance, on diets and nutrition. Usually they assign such articles.

The fifth major department is a very fruitful source for your freelance people and departs from the usual trilogy of project report, *how-to*, or shortcut *how-to* items. This department is known, for want of a better name, as "Special Features." The reason for its being is simple: Subscribers to a *how-to* book such as *Better Homes & Gardens* are not content with learning the practical working and use of their material possessions alone. They want to have direction and inspiration in family relations, in religion, in travel, in recreational and spare-time interests.

While such a department may at first appear to be sugar coating or a me-too attempt in the field of the more general entertainment magazines, this isn't the case. Writers should keep in mind, again, that our type of readers (and there are some four million of them) welcome ideas and aid in almost every department of human existence.

Thus we welcome articles on family finance where there is a good background, we welcome vacation trips, we welcome medical reporting and most especially if it is of some new development. While we have a corps of established medical writers, there is always room for the newcomer whose particular background has given him a scoop.

We could go on at great length exploring the ramifications of Special Features. I think we had better tell your people to leaf through a half dozen copies of the magazine to establish that area in their own minds. And they should not forget, as they go along, that all kinds of articles concerning the operation and maintenance of the family car are also acceptable in Special Features.

A minor department which absorbs a great deal of manuscript is Child Care and Training. Here we treat family relations as they affect children below 19 years of age, and we also handle all manner of child psychology. We treat juvenile delinquency in its entirety and also get down to specific problems. We talk schools and education and methods. We treat of problems that confront the parent such as school behavior and so on. Our stipulation is that the author know what he is talking about either through his own experience or through his official position. Example of "own experience" would be the organization of a neighborhood group to solve some community problem. Example of "official position" would be someone attached to an educational council or psychiatric staff, and so on.

Another minor department is that of Table Settings and Flower Arrangements. Here we do not accept outside scouting nor manuscript because everything is handled by our own creative staff because this staff integrates with the Foods and Furnishing Departments inescapably.

However, we have a minor department in the Handyman group (normally part of Building) which accepts all kinds of home maintenance articles in addition to the many shortcuts and tips as seen every month in "How-to for the Handyman." This is handled by a separate small staff and gets down to such detailing as how to sharpen saws, patch sidewalks, and so on.

Finally, we have a Product News Department, which very seldom accepts freelance material. The manufacturers and the shops handling the material see to it that we are kept supplied with new items which we judge to be acceptable.

Over all this staff-and-source structure is placed a publishing policy. The way we want copy handled is as if it were presented by the man or woman next door. We don't want preaching and we don't want teaching where it is obtrusive. We are a flat-heeled book essentially.

While many of our presentations are so full of applicable ideas that they look "rich," they are designed to act as collections of ideas to be applied to the individual home separately. That is the way our subscribers use them. We are essentially a neighborly exchange over the back fence, if you wish to be figurative. The ideas sponsored by the magazine must, however, go beyond the casual neighborhood treatment in that they be scientifically sound and possible of professional endorsement.

We appreciate what your writers do for us, and we make every attempt to give manuscripts careful handling within three weeks of receipt. Often, where department heads are out of town or where a general conference is indicated, such a decision cannot be reached within the three-week limit. But we're "for" writers and respect their problems.

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The Invisible Character

[Continued from Page 11]

refusing to betray the father, the son's character thus motivating the final solution.

For the purpose of simple illustration we have been using here only such basic situations as love or murder. However, it should be obvious from these examples that reader participation is always significant. In every story his is a character role to be reckoned with. To ignore him is simply to court dramatic disaster. At times he even becomes highly vocal and expresses violent approval or disapproval of the roles writers assign to him. His protests or satisfaction may be heard any month in any magazine's "Letters to the Editor" department, demonstrating in particular the wide variations in reader reaction according to individual personality.

Often the same story will draw letters both of approval and disapproval from different readers, depending entirely on the individual's personal attitude toward what the characters in the story did and believed, on whether or not the characters' attitudes corresponded reasonably and comfortably with those of the particular readers.

This means, of course, that no single story can hope to appeal equally to all readers, but rather only to the majority of any one kind of readership. And it accounts, also, for the sometimes sharp differentiation in fictional moral attitudes between the mass circulation and the literary magazines, and further underlines the necessity of considering type readership reactions in determining specific treatment, slanting, for the different kinds of magazines.

As writers of course we have all experienced this identification in the creative illusion we're spinning. I'm sure I'm not the only writer who on occasion has caused his wife's eyebrows to lift in trying to explain that the reason he absently called her by another woman's name that it just happens to be the name of the blonde in a story he is currently writing—or why, even accepting this explanation, a hint of indignation still remains in the wife's contemplative glance. But perhaps this is the final accolade of all, that the creation shall become just a little more real than reality itself.

BOOK PUBLISHERS: The Annual List

THE book publishing picture is little changed from last year. Sales of books are up a little.

The number of titles published is substantially the same.

As usual, the biggest single classification is fiction, representing about 20 per cent of the total. Next come juveniles with 10 per cent of the titles.

The outstanding news in the book trade is the popularity of how-to books, giving authentic, detailed information on any subject under the sun—how to build an adobe house, how to correct inferiority feelings, how to play poker, how to improve your public speaking, how to simplify cooking.

In all fields of writing the demand, as always, is for good manuscripts that also have prospects of excellent sales.

Beginning writers often inquire how to submit a manuscript to a book publisher. If the work is non-fiction, the writer should query in advance. The query should be accompanied by a general description, an outline, and the text of the first chapter. The writer should detail enough of his background to establish the fact that he knows his subject.

Some writers of fiction also follow the practice of querying, though it is hardly so satisfactory here as in non-fiction.

When a manuscript is to be submitted, whether

after a query or not, it should be typed, double-spaced, on 8½x11 paper, preferably 20-pound. Most publishers prefer that the sheets be loose, not bound or stapled together.

There are two satisfactory ways to send a manuscript. One is by first-class mail, registered. The other is by prepaid express. The cost of shipping the average book manuscript will range from \$1.25 to \$2.

If you live in the city where the publisher's offices are, you may leave the MS. there and pick it up at a later date. Literary agents often follow this practice.

For return of the manuscript if not accepted for publication, the writer should enclose the necessary postage and registration fee or else request that it be sent back express collect.

The Annual List of Book Publishers is based on first-hand information from publishers up to the moment of going to press. Changes will be noted in *Author & Journalist* from month to month. The list is intended to include only publishers who operate primarily on a royalty or an outright purchase basis. If outright purchase is not mentioned in the listing, royalty is understood to be the method of payment.

The average writer will find his probable markets under General Publishers. Firms listed under other classifications are more restricted in the fields they cover.

FIRST THE BLUEPRINT, THEN THE HOUSE:

FIRST THE CLIENTS, THEN THE SALES.

If I did not have Murray T. Pringle, I could not have made three sales for him. Four for C. V. Tench, my Canadian client. Two sales for Tom Dowling, Jr. and two for John A. Keel. One sale for Asa Lane, Sara Sandt, Jim Adams. SALES DO NOT COME EASILY, but there will be other checks; I represent other writers, George Abbe, Robert N. Farr, Katie W. Hughes, Edna Kaehele, Josephine Perry, Victor Searcher, all of whom had sold.

Since mine is still a **starting** agency, I need still more clients, for some of whom there will be acceptances. Sales depend on how good the material is, or how promising copy could be made check-worthy. Adams, for whom it was a first sale, wrote: "Happy Day and Hallelujah! And very sincere thanks for selling **The Angle Shooter**. Actually YOU had a great deal to do with the writing of this story, for the re-vamp was done at your suggestion and along lines indicated by you."

What about **your** work? I can tell you if your book, story or article stands a chance in today's stringent market. If your work is salable, or could be made so, you will hardly mind the initial fee-investment. If not salable, you will know from my report if a second submission is warranted. Terms? A dollar per thousand words, with a minimum of three dollars for any script. Commission on sales is ten percent. All fees end after the second sale. Checks and return postage should accompany each submission. If you have a book or a play, write first.

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In the listings a numeral in parentheses—as (30)—indicates the approximate number of titles the firm publishes yearly.

General Publishers

Abelard-Schuman Press, Inc., 404 Fourth Ave., New York 16. (35) Trade books, juveniles. Lillian McClintock.

Abingdon Press, 150 Fifth Ave., New York 11, and 810 Broadway, Nashville 2, Tenn. (50) Religious, ethical, church school books, religious education texts; history, hymnody, philosophy. Juvenile, fiction and non-fiction; leisure-time activity books for adults and young people. Preferred, 40,000-75,000 words. Nolan B. Harmon.

Appleton-Century-Crofts, Inc., 35 W. 32nd St., New York. (60) Novels, non-fiction; biography, autobiography, memoirs, history, not less than 50,000. Archibald G. Ogden.

Arcadia House, 419 Fourth Ave., New York 16. (70) Light fiction. \$150 pre-publication advance for mysteries and Westerns, \$250 for romances, plus royalties over 2,500 copies. Alice Sachs.

Arco Publishing Co., 480 Lexington Ave., New York 17. (15) How-to-do-it books, Civil Service, non-fiction, fiction. Royalty or outright purchase. David Turner.

Arkham House, Sauk City, Wis. (8) Fantasy fiction. August Derleth. Overstocked.

Atlantic Monthly Press, 8 Arlington Street, Boston 16, Mass. Fiction, biography, history, belles-lettres, juveniles, general non-fiction. Dudley H. Cloud, Director.

Austin-Phelps, Inc., 200 E. 37th St., New York 16. Unusual fiction and non-fiction, not necessarily by well-known authors. Books must thoroughly cover their subjects.

Ballantine Books, 404 Fifth Ave., New York 18. (30) Publishes simultaneously in hard covers and paperback books. Emphasis on fiction. High editorial standards. Stanley Kauffmann, Editor.

A. S. Barnes and Co., 232 Madison Ave., New York 16. (40) Textbooks on physical education, health; works on leisure sports, hunting, and fishing; folk dancing, games.

Barnes & Noble, Inc., 105 Fifth Ave., New York 3. (35) College Outline Series, digests of college subjects; Everyday Handbook Series, factual books for the layman; scholarly reprints; college textbooks. John W. Barnes.

M. Barrows & Co. Inc., 425 Fourth Ave., New York 16. (15) Homemaking, gardening, cooking, decorating, how-to, crafts, sewing. Helen Van Pelt Wilson.

Bartholomew House, Inc., 205 E. 42nd St., New York 17. General publishers of non-fiction, 60,000-80,000; spectator sport books; self-improvement and how-to. Douglas L. Lockhart.

The Beacon Press, 25 Beacon St., Boston 8. (35) Non-fiction only; philosophy, world affairs, liberal religious books; emphasis on highest scholarship. Query. Melvin Arnold.

Binfords and Mort, 124 N. W. Ninth Ave., Portland 9, Ore. (20) Material pertaining to Pacific Northwest. Little or no verse or fiction. Thomas Binford, General Manager.

The Bobbs-Merrill Co., Inc., 730 N. Meridian St., Indianapolis 7, Ind. (75) Novels 60,000 words up, all types. Juvenile fiction and non-fiction, 20,000 words up. Adult non-fiction—biography, history, inspirational, and other subjects of general interest, 60,000

words up. Textbooks for schools and grades. Law books. Trade books, juvenile, Miss Patricia Jones; adult, Mrs. Rosemary B. York; textbooks, Lowe Berger; law books, Leland C. Morgan.

Bourey & Curl, Inc., 22 E. 60th St., New York 22. (30) General publishing, fiction, Westerns, juveniles. Also **Mystery House: Mysteries**. Lucy Mabry.

Charles T. Branford Co., 551 Boylston St., Boston 16. (5) Non-fiction; especially arts and crafts, natural history.

Bruce Publishing Co., 400 N. Broadway, Milwaukee 1, Wis. (45) Literary novels; textbooks for elementary and secondary schools, and colleges; technical and mechanical books; Catholic religious books; juvenile fiction and non-fiction. William C. Bruce.

Cambridge University Press, 32 East 57th St., New York 22. (80) Non-fiction; technical, scholarly, religious books. F. Ronald Mansbridge.

The Caxton Printers, Ltd., Caldwell, Idaho. (20) Non-fiction; juvenile fiction and non-fiction. J. H. Gipson.

The Citadel Press, 222 Fourth Ave., New York 3. (10) Considers all types of freelance book manuscripts except juveniles. Philip S. Foner.

Coleman-Ross Co., Inc., 25 W. 45th St., New York 36. (15) Technical and reference books on music; general non-fiction; secondary-school and college textbooks. Herbert Coleman.

Coward-McCann, Inc., 210 Madison Ave., New York 16. (50) Novels, non-fiction, juveniles. Cecil Goldbeck, Editor; Alice Torrey, Juvenile Editor.

Crime Club, 575 Madison Ave., New York 20. (Affiliated with **Doubleday & Co.**) Mystery novels 60,000-80,000. I. S. Taylor.

Thomas Y. Crowell Co., 432 Fifth Ave., New York 16 (110) Fiction, non-fiction, juveniles, textbooks, reference works, art. William Poole, adult fiction and non-fiction; Robert L. Crowell, reference books; Alden Graves, college textbooks; Elizabeth M. Riley, juvenile fiction and non-fiction; Bryan Golme, Studio Books, etc.

Crown Publishers, 419 Fourth Ave., New York 16. (50) General fiction and non-fiction. Herbert Michelman, Millen Brand.

The John Day Co., 62 W. 45th St., New York 36. (30) General publishers. Richard Walsh, Jr., Editor.

Stephen Daye Press, 105 E. 24th St., New York 10. (15) Non-fiction, textbooks. Ruth Selden.

De Tanko Publishers, Inc., 545 Fifth Ave., New York 17. Fiction and non-fiction. Boris G. de Tanko, Editor and Publisher; Patricia Lawson, Associate Editor. Query.

The Devin-Adair Co., 23 E. 26th St., New York 10. (15) Non-fiction. Devin A. Garrity. Query.

Dial Press, Inc., 461 Fourth Ave., New York 16. (15) Serious novels, all types; non-fiction, adult; biography, history, science, fine arts, anthologies. No light fiction. George Joel.

Dietz Press, Inc., 109 E. Cary St., Richmond 19, Va. (10) Non-fiction, gift books, juveniles, technical, poetry, historical, research, August Dietz, Jr., Editor.

Dodd, Mead & Co., 432 Fourth Ave., New York 16. (110) Novels 70,000 words up. Juveniles. Non-fiction, adult and juvenile; travel, biography, nature, essays, arts and crafts. Poetry; translations. Edward H. Dodd, Jr.

M. A. Donohue & Co., 711 S. Dearborn St., Chicago 5. Juvenile fiction and non-fiction. Reprints. Gift books. Religious books. Does not solicit MSS. Outright purchase. Marcus A. Donohue.

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Dorset House, Inc., 33 W. 42nd St., New York 35. (12) Non-fiction; popular psychology, religious, and inspirational books; vocational, self-help, how-to-do books. Not looking for material at present.

Doubleday & Co., 575 Madison Ave., New York 22. (250) Novels; non-fiction; mysteries; juvenile fiction and non-fiction.

Duell, Sloan & Pearce, Inc., 124 East 30th St., New York 16. (30) Novels, non-fiction, humor, regional books, photography, juveniles.

E. P. Dutton & Co., 300 Fourth Ave., New York 10. (140) Novels of permanent literary value; mystery and detective fiction. Non-fiction: religion, travel, fine arts, biography, memoirs, belles lettres, history, science, biography, psychics, child culture. Poetry. Textbooks and technical works if of general interest, translations, reference works. Juvenile fiction and non-fiction; fairy tales. Senior Editors: William Doerflinger, Harry Shaw, William Raney; Marguerite Vance, Juvenile Editor.

Elsevier Press, Inc., 402 Lovett Blvd., Houston, Texas; 155 E. 82nd St., New York 28. (15) Novels; non-fiction, technical and scientific; especially chemistry, medicine, physics, history, philosophy, and art.

Fantasy Press, Inc., P. O. Box 159, Reading, Pa. (8) Book-length science fiction; non-fiction of interest to science fiction readers.

Farrar, Straus and Young, Inc., 101 Fifth Ave., New York 3. (95) Fiction, non-fiction; juveniles. Roger W. Straus Jr., President. John Farrar, Chairman of the Board.

Frederick Fell, Inc., 386 Fourth Ave., New York 16. (10) Biography, science fiction, Americana, humor, how-to, inspirational, anthologies, popular science, business, religious, general non-fiction, fiction. Edwin A. Fadiman, Jr.

The Fine Editions Press, 227 E. 45th St., New York 17. (7) General publishers specializing in poetry. Gustav Davidson.

The Free Press, Glencoe, Ill. (15) Social science, philosophy, religion, child psychology.

Funk & Wagnalls Co., 153 E. 24th St., New York 10. (30) Fiction, juveniles for high school age; non-fiction, adult, reference books, biography, travel, sociology, science fiction, business, advertising, sports, homemaking.

Wilfred Funk, Inc., 153 E. 24th St., New York 10. (10) General non-fiction; home arts and decoration. William Sloane, Editorial Director.

Garden City Books, a division of **Doubleday & Company, Inc.**, 575 Madison Avenue, New York 22. (100) Original fiction and non-fiction, juveniles, reprints. Original publications under imprint **Hanover House**. Ferris Mack.

The Gnome Press, Inc., 80 E. 11th St., New York 3. Specializes in science fiction adult and juvenile. Interested also in non-fiction books with a science fiction connotation—space travel, Atlantis, etc. Martin Greenberg.

Grayson Publishing Corporation, 381 Fourth Ave., New York 16. (10) Novels; textbooks; non-fiction; reprints. Specializes in non-fiction—humor, photography, art. Sometimes outright purchase.

Greenberg: Publisher, 201 E. 57th St., New York. (50) Novels; non-fiction; juvenile non-fiction; games and novelties; how-to books. E. W. McDowell.

Greystone Press, 100 Sixth Ave., New York 13. (10) How-to; books for home; popular reference; useful information on fundamental subjects. Frederick Drimmer.

Grosset & Dunlap, 1107 Broadway, New York 10. (140) Adult and juvenile fiction and non-fiction, self-help books, brief picture books, mystery and adventure stories for boys and girls, reprints. William Morris, Editor-in-Chief; H. F. Juergens, Juvenile Editor; Edward Ernest, Picture Book Editor.

Grove Press, 795 Broadway, New York 3. (20) Fiction, non-fiction, college textbooks. Welcomes for consideration MSS. of superior merit. Barney Rosset, Editor.

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Hanover House. See **Garden City Books.**

Harcourt, Brace & Co., 383 Madison Ave., New York 17. (90) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high school. Trade, Robert Giroux; text, James Reid; juvenile, Margaret McElderry.

Harper & Brothers, 49 E. 33rd St., New York 16. (275) Novels; non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks, medical, business, industrial monographs. Juveniles, all ages; fairy tales. General books: Managing Editor, Evan Thomas; General Editor, Simon Michael Bessie; nature and outdoor books, Richard B. McAdoo; mystery, Joan Kahn; staple trade books, George W. Jones; juvenile books, Miss Ursula Nordstrom; social and economic books, Ordway Tead; college textbooks, Edward J. Tyler; religious books, Eugene Exman; Bibles, David H. Scott; medical books (**Paul B. Hoeber, Inc.**), Paul B. Hoeber.

Hastings House, 41 E. 50th St., New York 22. (15) Regional, photographic, historical biography, non-fiction, visual design, communication arts (television). Especially interested in Americana.

Hermitage House, Inc., 8 W. 13th St., New York 11. (15) Non-fiction; psychology, psychiatry, sex and marriage, biography, how-to-do-it books. Fiction: novels, no Westerns or mysteries. Gorham Munson.

Henry Holt & Co., Inc., 383 Madison Ave., New York 17. (100) Novels, all types. General non-fiction: biography, criticism, general information, how-to, self-help, etc. Better grade mysteries and Westerns. High-school and college textbooks; foreign language textbooks and records; translations. James C. Hazeltin, High School Department; Alden H. Clark, College Department; William E. Buckley, Trade Department.

Horizon Press, 220 West 42nd St., New York 36. (10) Chiefly non-fiction: literary, biographical and autobiographical, scientific; art and architecture; works of humor, especially those of reference value. Some fiction, but only of high literary quality. Ben Raeburn, Editor.

Houghton Mifflin Company, 2 Park St., Boston 7, Mass. (100) Fiction, non-fiction, and juvenile manuscripts of general interest.

Interstate Printers & Publishers, Inc., 19 N. Mackson St., Danville, Ill. (10) Trade titles on weddings; speaking. Technical and educational books in agriculture, physical education, special education, athletics. Russell L. Guin.

Marshall Jones Co., Franchetown, N. H. (5-10) Non-fiction; books that appeal to a special market, no minimum. Prefers preliminary summary. Clarence E. Farrar.

Julian Press, 251 Fourth Ave., New York. (5) General non-fiction; psychiatric; educational. Arthur Ceppos.

Alfred A. Knopf, Inc., 501 Madison Ave., New York 22. (110) Novels, high quality; non-fiction, not too technical; juveniles. College social science textbooks.

Lantern Press, Inc., 257 Fourth Ave., New York 10. (10) Novels, non-fiction, juvenile fiction and non-fiction. A. L. Furman. Query.

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November, 1954

Seven Autograph Parties — A Record — Launch Vantage Novel By Rochester, N.Y., Author . . . Radio and Television To Tie In

Pig Brightest Animal Says Vantage Author On Radio Broadcasts

Dr. Harold K. Fink, well-known New York psychotherapist, appeared recently on two radio programs to discuss his newly published book, *Mind and Performance*, a comparative study of learning in mammals, birds and reptiles.

Dr. Fink was interviewed by Martha Deane on WABC, and was also guest speaker on WEVD's *The World in Books*. Studio and radio audiences were fascinated to learn from the author that, contrary to popular thinking, the pig, not the dog, stands at the top of the intelligence ladder. In his series of experiments, Dr. Fink discovered that first, in intelligence, came the pig, then the dog, chicken and rat (both at the same level), cat, water turtle and, finally, turtle.

Long a research student, Dr. Fink has contributed papers to many scientific journals. He currently conducts a private practice as psychotherapist in New York City.

1000 Attend Ranch Barbecue Honoring Texas Judge's Book

One of the largest autograph parties ever staged in this country took place last month on the ranch of William Paul Moss, West Texas judge. Over 1000 persons appeared to do honor to the man who rose from North Carolina farmboy to become lawyer, judge and wealthy ranch and oil man.

Titled *Rough and Tumble*, Judge Moss's book tells the absorbing story of a lad who tired of hard farm labor, attended college, taught, learned law and heard the impelling "Go west, young man" of Horace Greeley. There, despite hardship and depression, he rose to become city attorney and district judge, finally hitting the jackpot in oil.

Walter Winchell carried an item on *Rough and Tumble* in his syndicated column which ran in more than 400 newspapers.

Loveliest Author!



Twenty-eight-year-old Claire Polin of Philadelphia has just been selected by *Vantage Press* as the "Most Beautiful Author of 1954." A

graduate of Temple University, she now teaches at the Philadelphia Conservatory of Music. Miss Polin's book, *Music of the Ancient Near East*, has just been released, and in one of the earliest reviews, the *Boston Globe* said: "People interested in musical origins will find this book absorbing."

Vantage Author Captures Two Poetry Awards

Paula Nelson, author of *Vantage's* newly published *Race in the Sun*, a book of poetry, has recently won two prizes for her poem. In the National Amateur Press Association, which attracted over 1,000 entrants, Miss Nelson won third prize. She was also given the coveted Wings Award, by Stanton Coblenz, as announced in the Summer, 1954, issue of Coblenz's popular publication, *Wings*. This was for her poem "New Dimensions."

Miss Nelson received high praise from Lord Edward Dunsany, noted English poet, for her *Race in the Sun*. About it, Lord Dunsany said: "It is a real delight to read poetry again . . . after the meaningless unmetrical stuff that they call modern verse . . ."

New York, N. Y.—This month the largest number of autograph parties in *Vantage* history will help launch *Torrent of the Willows*, exciting new historical novel by Lewis Warden of Rochester, New York.

Advance orders have been extremely heavy, especially from the stores holding the autograph parties. These are: Horne's Department Store, Pittsburgh, Pa.; Shillito's, Cincinnati, Ohio; Edmiston Book Store, Newark, Ohio; Stone & Thomas, Wheeling, W. Va.; Mitchell Office Supply, Gallipolis, Ohio; Sibley, Lindsay & Carr, Rochester, New York; F. & R. Lazarus, Columbus, Ohio.

Mr. Warden, an attorney, has a wide acquaintance in the four states where autographing events will take place, and heavy store traffic and sales are expected. To tie in with the parties, *Vantage's* publicity and promotion department are arranging newspaper feature stories, as well as radio and television appearances for the author. Cooperative advertising, window display posters, and imprinted circulars are also being made available to all seven stores.

Torrent of the Willows, Mr. Warden's first novel, is a turbulent and dramatic historical novel set in the tragic days of the French Revolution. It is the heroic story of a French lieutenant who emigrated to America and the two women who complicated his life.

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